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The Manifestation of Pragmatic Intension through the -Gina Subjective Form

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A B S T R A C T
In recent years, the degree to which linguistic units acquire function within context has begun to be extensively studied. In this regard, the communicative purpose, attitude, action, and the connotative, emotive, and aesthetic functions expressed by grammatical forms have come to be interpreted as pragmatic meaning. This article analyzes the historical development of the affix -gina, regarded as a form of subjective evaluation, its use in Turkic languages, the scholarly debates surrounding this affix, as well as its usage and pragmatic intensity in Uzbek and Karakalpak literary texts, based on examples from the poetry of Muqimi and Berdaq. Scientific perspectives from both linguistic traditions are examined, with special attention given to the artistic-aesthetic value of the affix.

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Introduction. In the text, choosing among morphological markers and selecting between several grammatical form variants is considered a characteristic feature of the Uzbek language. The presence of forms adapted to express subjectivity, the use of a grammatical form in the place of a lexeme to serve a specific pragmatic purpose, and the way grammatical forms and lexemes complement each other in context are all closely connected with the speaker's intention and the internal structure of the language. As language units become materialized in the speech process, it is natural that grammatical forms within the language system are not selected uniformly across all types of texts; this depends on the nature of the text. Studying the stylistic and social specialization of subjective forms in Uzbek, as well as their pragmatic features, also plays an important role in systematizing its pragmastylistic potential.

Literature Review. Since Uzbek is an agglutinative language, affixes are used not only to connect words with one another but also to produce various modal meanings—for example, to express subjective evaluative attitudes. In Uzbek, the expression of subjective meaning in different parts of speech is formed by adding the affix -gina (-kina, -qina) to the word stem. Mahmud Kashgari, citing the earliest forms of the -gina affix as -qiya // -kiya, notes that it produces a meaning of endearment [1]. A. G'. G'ulomov emphasizes that in ancient monuments it appeared in the forms -qiya, -kiya, while in Old Uzbek it was used in the form -gina [2]. Some sources further note that in Old Turkic, alongside -qiya // -kiya, there also existed a form -ginak [3]. In works related to Uzbek grammar and in linguistic studies, the addition of -gina (-kina, -qina, -g'ina) to words is described as forming a "modal" or "subjective-evaluative form" of a particular part of speech [4]. All studies note, based on its characteristics, that the element -gina is a homonymous affix [5].

The reason for considering this affix homonymous lies in the existence of two forms: the subjective-evaluative form with -gina, and the clitic-affix -gina which conveys the meaning of delimitation or exclusivity. This distinction is also reflected in the order in which certain grammatical forms attach to the word: onaginam (subjective-evaluative form), onamgina (delimiting clitic-affix). It is clear that if another affix follows -gina attached to a noun (bolaginamni), it functions as a modal form, whereas if an affix precedes -gina (bolamnigina), it functions as a clitic [6].

A. Hojiev's views do not support this interpretation: "First, in modern Uzbek, there is a certain connection (relation) between the delimiting (exclusive), emphatic, and subjective-evaluative meanings expressed by the element -gina. This does not allow us to consider the element -gina in modern Uzbek as a linguistic phenomenon with two different functions (a clitic and a derivational affix). Second, even if there were no connection between the delimiting meaning of -gina and its other meanings, we still would not have grounds to claim that in modern Uzbek -gina functions both as a clitic and a derivational affix. For, as we have seen, besides the meaning of delimitation, the expression of subjective attitude by the element -gina is a common feature across all parts of speech. Therefore, even as a means of expressing subjective attitude, -gina cannot be anything other than a clitic." [7] In the Karakalpak language, which we examine, this affix also expresses the meanings mentioned above [8]. For example, according to N. A. Baskakov, Karakalpak has the variants -g'ana, -gene, -k'ana, -kene // -g'ana, -gine, -k'ina (-kine), while Bashkir has the variants -kinay (-keney) [9]. As noted: "...-g'ana is a highly productive affix expressing endearment; -kene, -qana are considered its phonetic variants. In functional styles, these affixes have no alternative forms. They are used primarily in colloquial and artistic speech with meanings of endearment and affection." [10] Thus, in both languages the affix -gina (-g'ana) is used to express subjective evaluation.

III. Analyses

The view that the -gina affix is not merely a subjective form-deriving affix within the noun and adjective categories, but rather a device expressing subjective attitude across almost all independent parts of speech, is well-substantiated. On the other hand, the idea that a grammatical form can be restricted only to two particular parts of speech is not supported; a grammatical form either pertains to a single part of speech or is applicable to all of them. Based on this reasoning, the -gina form is uniformly characteristic of all independent parts of speech (e.g., bolamgina, bechoragina, hammaginasi, bittaginam, sekingina, tortinibgina). In this respect, the meanings of delimitation, exclusion, emphasis, and subjective evaluation are not disconnected from one another but represent mutually related semantic nuances.

A. Abdullayev's view also reinforces this idea:

"Depending on its position, the -gina suffix expresses meanings such as exclusiveness and intensification, endearment–affection, and pity. For example, otamgina – exclusiveness, otaginam – endearment, affection; o'zigina – exclusiveness; o'zginasi – intensification, and at the same time, resemblance." [11]

It is well known that, in the realization of an illocutionary act within language, numerous devices participate in ensuring emotional and expressive coloring; among these are subjective evaluative forms. For instance, in Muqimi's ghazal "Jonginam," the -gina form appears attached to each rhyme:

Qoshlaring yosig'a aylardim tasadduq ***jonginam,***

Bo'lsang erdi kecha yolg'iz kelib mehmonginam.

Masti jomi vasl qilsang erdi bori hayfkim,

Dilginamda qolmas erdi zarrai ***armonginam.***

In these couplets, the word forms jonginam, mehmonginam, and armonginam, which contain the suffix -gina, express delicate shades of meaning such as endearment, affection, and cherishing. They acquire special emphasis and carry pragmatic significance. The repeated use of the -gina suffix in the rhymes indicates an increasing intensity of the meaning of affection—that is, a progressively heightened positive emotional attitude. This, in turn, serves to vividly convey the character's psychological state.

Ravshan ermas bog' tamoshosi ko'ngul bo'lsa bas,

Manga zulfing sunbulu kokillaring ***rayhonginam.***

Xo'blar ko'p, yo'q saboti so'zlarida, san xusus,

Barchasidin sust ahd-u va'dasi ***yolg'onginam.***

Muqimiy made effective use of the communicative-pragmatic properties of the form -gina in order to achieve his communicative purpose. It is well known that the realization of linguistic units chosen by the

author of a literary work with a particular pragmatic load constitutes a pragmatic function. Another point observable in Muqimiy's poems is that the -gina affix is directed toward a pragmatic function; through this form, the author ensures that his pragmatic intention is understood in harmony with the reader's interpretation. In the word rayhonginam, the meanings of endearment and affection merge with strong emphasis, whereas in yolg'onginam, the meaning of endearment is pragmatically intertwined with the meaning of reproach.

It is known that the speaker's intention to convey something through utterance constitutes an illocutionary act [12]. According to M. Hakimov, an illocutionary act is a mental act: the listener must correctly grasp the internal intention the speaker has in mind. Accordingly, the alignment between the speaker's intended illocutionary meaning and the listener's perceptual understanding is considered a mental act or mental state. It follows that, in order to make the illocutionary intent explicit, the speaker strives to deliver the intended meaning to the listener.

Through the form yolg'onginam, the speaker's hidden subjective attitudes emerge in the utterance; here, the implicitness of the illocutionary act is typical of linguistic pragmatics. In artistic communication as well, successful expression requires that the listener perceive the content in accordance with the speaker's intention. The listener interprets the meaning of the speech structure to the extent of their linguistic competence. Thus, the creator turns to linguistic units capable of realizing this aim in order to express the speech content emotionally. Linguistic devices that emphasize or intensify emotionality may take various forms.

As a result, the psychological state of the lyrical persona remains vividly reflected even in the final couplets, and the form -gina embodies the lyricism, harmony, and distinctive pathos inherent in the meaning. When the lyrical persona, who has fallen in love with a cruel (stone-hearted) beloved, laments that his future life will be filled with sorrow, this meaning of lamentation is seen to be embedded in the -gina form of the word davronginam. When the poet adds the affix -gina to a word used metaphorically, the subjective evaluation becomes even more pronounced. In the word qonginam, the meanings of emphasis, exclusiveness, and subjective evaluation all appear clearly. Here, the poet expresses his condition with hyperbole; his emotional experiences and his attitude toward reality generate an illocutionary act. Through the use of the -gina form, the speaker's communicative intention and emotional experiences are expressed with heightened intensity.

Emdi sandek [yoru sangdilg'a] qadrdon bo'lg'ucha,

G'am bilan o'tsa kerakkim, muddate **davronginam.**

Nogahon qilg'il hazar, jono, Muqimiy ohidin,

Domaningdin tutmasun to ro'zi mahshar **qonginam.**

It is known that expressing ironic meaning is a form of conveying subjective attitude. It is not merely an artistic device, but one of the figurative and expressive linguistic means that possess socio-spiritual significance; this is clearly manifested in the word qonginam. In the creator's individual style, ironic devices serve to present ideas in a smooth and subtle manner.

In these examples, the form -gina expresses various pragmatic meanings, and although to a lesser degree, it also conveys the meaning of delimitation. In addition, an element of emphasis is perceptible in its usage. Notably, there is a connection between the meanings of delimitation and emphasis on the one hand, and the expression of subjective attitude on the other. This, in turn, does not allow the -gina form to be regarded as a homonymous affix.

IV. Discussion

It is known that form-formation is a morphological phenomenon, and each part of speech has its own specific system of forming grammatical forms. This indicates that there is no form-forming element that is common to all parts of speech. This, in turn, shows that the affix -gina functions as an affix-particle, for particles add additional meaning to words and sentences and can attach to all word classes. The -gina affix expresses subjective evaluative attitude across all word categories. When the element -gina does not express delimitation, exclusion, or emphasis, it serves one general function—expressing subjective attitude.

Under the influence of this subjective attitude, the meanings of emphasis and highlighting that emerge when -gina is added to a word take shape as either positive or negative depending on the nature of the word itself; this is also observed in Berdaq's works:

Tisgenem, sag'an ırsaman.

Ao'zımnıŋ qalasısan.

Tilgenem, senden naırsaman.

Bir basımnıŋ belesisen.

When this affix is attached to nouns, it conveys various subjective attitudes of the speaker, intensifies emotional experiences, and emphasizes them. When added to the lexeme tish ("tooth"), it expresses a positive subjective evaluation; when added to the lexeme til ("tongue"), it expresses a negative one. Berdaq's pragmatic objectives in using somatic lexemes such as tish and til are as follows:

to provide a figurative depiction of the functions of the bodily organ tish and express it positively;

to continue the traditional negative subjective attitude toward til found in classical literature (e.g., in Yusuf Khos Hojib).

These two purposes are distinguished through the use of the -gina form. Every text is produced based on a particular pragmatic purpose; in literary texts, this purpose is preplanned and shaped in the author's consciousness, and its realization is intended through certain linguistic means in the speech. Here, it is important to remember that the meaning of an affixal morpheme must be interpreted within the context and environment in which it appears. In this regard, it should be noted that the -gina affix can also convey an ironic overtone, as in Tilgenem, senden naırsaman. Bir basımnıŋ belesisen. Such an ironic nuance was not observed in Muqimiy's usage of the affix.

Pragmatic intention (intensia) "manifests a dual nature as a psychological substrate: expressing the addresser's main intentional aim and attracting the addressee's attention. Both of these determine the direction of the speech act, expressing either the main or secondary communicative purpose." [13]

In Muqimiy's ghazal "Uchradi bir yor," the -gina affix appears attached to adjectives, expressing respect and affection. When this affix functions as a subjective-evaluative form, it takes a possessive marker after it, as in qizginam.

In essence, the diminutive meaning within the affix -gina is inseparable from the meanings of endearment and affection; they are merged into a single semantic whole. In a word to which the affix is attached, both endearment and affection are present to some degree. Depending on the relative strength or weakness of these components, the subjective meaning contributed by the affix becomes distinguishable to some extent.

«-gina (-kina, -qina) affiksi bilan yasalgan formalar ko'pincha egalik affiksini olib keladi. Shuning uchun ham ana shunday formalar orqali ifodalangan modal ma'nolarda egalik affiksining ham hissasi bor.» [14] Masalan, achinish ma'nosini ifodalagan ana shu formalardan oldin yo keyin kontekstda, ko'pincha, ma'nosi jiqatdan unga mos keladigan boshqa so'zlar ham ishlatiladi. Bu so'zlar -gina affiksi bilan ifodalangan subyektiv ma'noni ta'kidlaydi:

Oylan Berdimurat, zaman tarıldı,

Sumlıg'ınan ***jүrekgenem*** *jarıldı. (*Kөrindi)

"Berdaq G'arg'abay ulıpıŋ ədebiy dөretio'shilik xızmeti qaraqalpaq xalkıpıŋ jəmiyetlik turmısı, ədebiyatımız bepen mədeniyatımızdıŋ, qaraqaliaq jazba ədebiy tiliniŋ kullası ruo'xıy өmirimnzdiŋ tariyxında basqa klassik shayırlarg'a salıstırg'anda ayrıqsha orındı iyeleydi. Onıŋ dөretpelerin izertlegeŋ ilimpazlar meneŋ kөrkem sөz sheberleri basqa shayırlarg'a ulgi bolarlıq shayırdıŋ өzine tən jolı menen bag'darı bolg'anlıg'ın atap kөrsetedi." [15]

Oylan Berdimurat, zaman tarıldı,

Sumlыg‘ыnan ***jyrekgenem*** *jarыldы*, Kөrindi (Kórindi)

Ushbu qo‘shimcha achinish, kuyunish ma’nolarini aks ettirib keladi.

Uchradi nogah manga bir dilbari ***mahro‘gina,***

Xandasi shirin, kalomi jonfizo ***diljo‘gina****.*

Ushbu misolda *mahro‘* so‘zi “oy yuzli, go‘zal” [16], *diljo‘* so‘zi “ko‘ngil ovlovchi, ko‘ngil izlovchi, ko‘ngilga tasalli beruvchi” [17] ma’nolari bilan belgi bildiruvchi so‘zlar sanalib, -gina formasini olib ta’kid ma’nosini ifodalagan, shuningdek, oshiq o‘z ma’shuqasini suyishi ham anglashilib turibdi.

Ushbu affiks undov so‘zlarga qo‘shilib emotsional-ekspressivlikni ifodalaydi:

Xoli hindusin giribonida ko‘rgach rashkidin,

Keldi chiqqum ul zamon sahro sari deb ***«hu»gina.***

V. Conclusion

In a literary text, the possibilities for expressing the aesthetic function of language are broad, and grammatical devices play an important role in ensuring these possibilities; they are among the key factors of pragmatic intention and aesthetic expressiveness. When a text creator produces a text, the aim is to convey certain information to the recipient through this speech activity, and within this process both objective and subjective evaluations are manifested. The analysis of the -gina affix demonstrates that form-building suffixes may also be significant in expressing the author’s intention: if the intended meaning does not exert pragmatic influence on the listener or reader, they may fail to understand the true essence of the text.

The exposition presented by the text creator is guided by a specific pragmatic purpose: every idea is linked to a particular pragmatic aim, forming the pragmatic content of that idea within communication.

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